CANADIAN MOVING PICTURE DIGEST

Vol. 22, No. 41 TORONTO 2, CANADA February 7th, 1931

SEVEN rhymes with HEAVEN!

The LUCKY SEVEN

THE EASIEST WAY *with* CONSTANCE BENNETT
THE LULLABY
AMONG THE MARRIED *with* ADOLPHE MENJOU
THE MAN IN POSSESSION *with* ROBERT MONTGOMERY
THE GREAT LOVER *with* ADOLPHE MENJOU
STEPPING OUT
SHIPMATES *with* ROBERT MONTGOMERY

METRO GOLDWYN MAYER

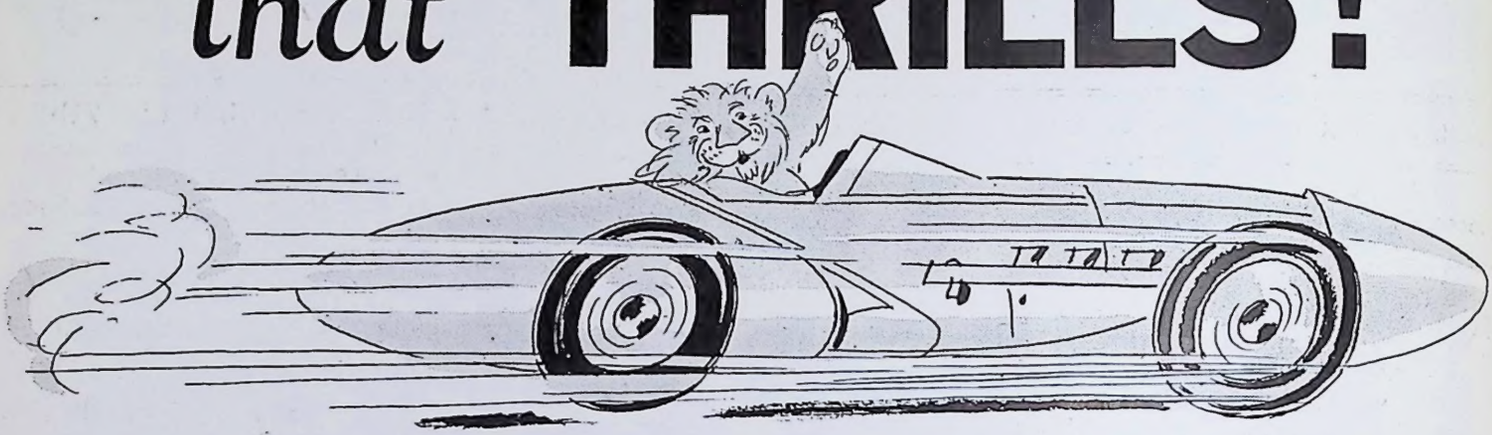
Where Men are Showmen!

PUBLISHED BY

CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

259 SPADINA AVENUE, TORONTO 2

THE PACE *that* THRILLS!



Metro-Goldwyn-Mayer has hit a stride in production that once more clinches its title of the leading motion picture company!

PAID *and* **DANCE, FOOLS, DANCE** While JOAN CRAWFORD'S "Paid" continues to pack theatres, along comes "Dance, Fools, Dance" which tops everything this great star has done!

REDUCING MARIE DRESSLER follows her sensational success in "MIN AND BILL" by delivering together with POLLY MORAN the season's current box-office smash. 2nd Big Week at the Capitol, N. Y. Tremendous everywhere. Held over is the habit with this one!

INSPIRATION GRETA GARBO is exquisite in "Inspiration." For months to come this industry will resound with praises of the picture, with smashed box-office records, with thrilled audiences. Bob Montgomery, Lewis Stone, Marjorie Rambeau are in it!

THE EASIEST WAY Her name's in the papers because all the world wants to see her. CONSTANCE BENNETT in a production as dramatic as "Paid," handled as only M-G-M knows how to handle great stars. Adolphe Menjou, Robert Montgomery in the cast. Another BIG One!

NEW MOON In its 2nd month at $2 at the Astor, "New Moon" with LAWRENCE TIBBETT and GRACE MOORE continues to thrill Broadway. Dramatic entertainment, with songs that fit naturally. That's why the public wants it in a great big way!

THE BACHELOR FATHER "Outstanding was Century Theatre, Baltimore, with 'Bachelor Father,'" says Variety. MARION DAVIES reaches new heights of comic artistry in rousing film of Belasco's stage hit!

THE SOUTHERNER Last week we printed the raving report of The Hollywood Reporter on LAWRENCE TIBBETT's unusual entertainment. The Motion Picture Daily correspondent confirms it: "Human interest story plus Tibbett's golden voice combine to make a box-office bet."

THE GREAT MEADOW Hollywood preview prediction picks "Great Meadow" for box-office triumphs. Millions are waiting for Elizabeth Madox Roberts' best-seller to come to the screen. And the advance showing promises a thriller!

PARLOR, BEDROOM & BATH Says Motion Picture Daily: "Preview audience near hysterical howls, stamps. Laugh panic." Says Hollywood Reporter: "Box-office from first to last. A riot!" BUSTER KEATON'S gold mine!

M-G-M AGAIN WINS
Film Daily Nationwide Vote
for 10 BEST FILMS!

Three M-G-M picked out of the year's Ten Best! Beating all competitors again this year! The results reach 30 million readers of 400 newspapers!

METRO GOLDWYN MAYER

Where Men Are Showmen!

AND THESE ARE SOON READY:

Norma Shearer in "Strangers May Kiss". Wallace Beery in "The Secret Six". Two Marvels! Two Stars who mean money!

The LUCKY SEVEN

Ask the Fortune Teller —Ask the Palm Reader — Ask yourself! IS 7 YOUR LUCKY NUMBER? ASK M-G-M!

Canadian Moving Picture DIGEST

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RAY LEWIS
Editor and Managing Director

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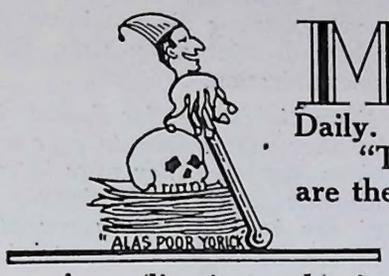
Good Old Leo!



METRO - GOLDWYN - MAYER again leads all trademarks for the second successive year in the annual film critics' report as compiled by the Film Daily.

"The Big House," "Anna Christie" and "The Divorcee," are the three Metro-Goldwyn-Mayer winners selected in the ten best pictures of the year.

Practically 33 1/3 percent, or one third of the year's quality in production is awarded to Metro-Goldwyn-Mayer as based on opinions gathered from film critics across the American continent.

"The Big House" had Leila Hyams and Chester Morris as its stars. "Anna Christie" was Greta Garbo's first talking picture; and "The Divorcee" presented Norma Shearer.

The closest competitor to Metro-Goldwyn-Mayer for the lead in quality, has two productions, and the other companies one each on the list, making up the year's ten best.

Last year Metro-Goldwyn-Mayer had four out of the ten selected as the year's best. No wonder the Exhibitors have been heard to say, "Good Old Leo!"

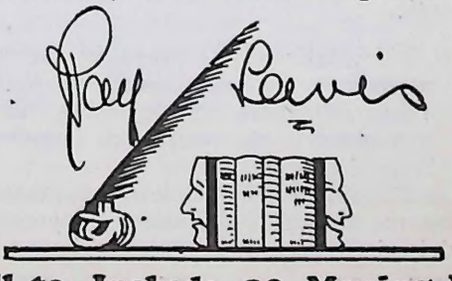
It is interesting to observe that in Canada, quality of the Metro-Goldwyn-Mayer program is accepted as a natural state of affairs; and since it is proverbial to "tell your troubles to The Digest," following the slogan of "Tell your troubles to the policeman," The Digest is happy to report that never in the history of its publication has this office received one written complaint from an exhibitor in connection with the quality of Metro-Goldwyn-Mayer product.

We had occasion to speak of a "man's word" in court recently, where a certain judge was presiding; and this learned gentleman appeared to be astonished that the idea of a man's word being "as good as his bond," was still being deemed possible by your editor.

"A man's word," repeated the judge, as if he could not believe his hearing had grasped the significance of this statement, "Do you expect that today you can do business on such a basis?"

There are probably three men in the Moving Picture Business whose word your editor would take and feel that the word was "as good as a bond," and your editor has had occasion to meet all the "big fellows," and many of the "little fellows" in this Infant Industry. One of the three is Nicholas Schenck, the head of Metro-Goldwyn-Mayer, and Loew's Enterprises.

Some day we will tell you the other two. Therefor in an editorial capacity, we congratulate Metro-Goldwyn-Mayer on its award, the three big hits of the year, but in addition to this well-earned tribute, we further congratulate Metro-Goldwyn-Mayer on having built up a trademark in Canada, upon which exhibitors are all agreed that the M - G - M product can always be depended upon for consistent quality.



$2,000,000 Theatre Merger in Ottawa and Hull to Include 20 Moving Picture Theatres Announced by Ambrose J. Nolan.

RAY PRESENTS

RAY LEWIS

THE GOVERNMENT INVESTIGATION of the Famous Players Canadian, Paramount-Publix and other subsidiaries of Famous Players, including the Hays' Association and Film Boards of Trade, is gathering a large public attendance daily.

Opening its public hearing on Thursday, February 5th, at the City Hall, Toronto, we found Mr. Peter White, K.C., acting in the capacity of Commissioner, with Angus Heighington, K.C., and B. R. L. Symmes, Counsel for the Government; Mr. Strachan Johnston, and Mr. R. H. Parmenter, K.C., representing Famous Players; while Mr. R. H. L. Starr, K.C., is acting as counsel for the Hays' Organization.

NATHAN A. TAYLOR, Secretary-Treasurer of the Exhibitors' Co-operative of Canada, Ltd., was in the witness box, and under the most gruelling cross-examination maintained his stand that it was impossible to secure films for independent theatres until the Famous Players had released them for distribution.

This applied to all distributors, desirous of doing business with Independent theatre owners, the latter, who could only secure the films which Famous Players refused. Mr. Parmenter, in examining Mr. Taylor, ascertained that the Exhibitors Co-operative was incorporated under a Dominion charter, so that it could operate across Canada.

"YOU wanted to be in a stronger position, so you would be better able to outbid Famous Players and others?" Mr. Parmenter suggested.

"I still have doubts about outbidding Famous Players," Mr. Taylor replied.

Which leads us to conclude that if Mr. Parmenter, K.C., knew a little more about the Film Business in Canada, he would not have asked such a futile question; and permitted Taylor to make such a neat reply.

No wonder the court room is filling with exhibitors and distributors, those under summons to testify; and those who are coming to see their common enemy, at last placed in a position where exhibitors will have an opportunity to tell the truth.

AS THE HEARING proceeds, the number in attendance increases, until on Friday, February 6th, there were probably two hundred assembled in the courtroom interested in listening to the evidence given.

Time and again, as the witnesses appeared, it was evident that the counsel for Famous Players, might be able to advise its officers and directors how to frame a contract, what was within the law, but that they were not showmen; and certainly did not know what it was all about, nor how to steer away from pitfalls in the matter of cross-examination.

Many times, the counsel for Famous Players showed that they were unable to cope with the evidence given, for what they were listening to was not evidence which might develop in the conduct of any business, but a revelation of tactics which could not have been tried out in any other business, but ours!

IT IS NOT the usual, it is not the expected. It is full of surprises; and it is more deadly than "gas," for it appears to benumb the legal gymnastic ability; and certainly gives Famous Players no advantages by way of defense.

Unfortunately there appears to be no one who can give Famous Players a lead in the matter, although Arthur Cohen is in attendance all day long, but if he is a help, it is not evident.

The blunders continue; and there is a lack of Showmanship knowledge on the Famous Players' side which is astonishing.

The government appears to have educated itself as to what concerns the Industry, in its investigation; and considering that the Commissioner and Counsel only entered the domain of our Industry since September, it is surprising the amount of information and knowledge of Motion Pictures in Canada which the government's counsel has acquired.

"PROTECTION" and "zones" are in for much comment; and no wonder Commissioner Peter White, K.C., cannot understand the necessity for a "protection" from 30 days to six months for some theatres in Canada, the necessity for zoning, the difference in percentages asked, the guarantees required, why independent exhibitors should be obliged to wait until Famous Players refuses film before independent exhibitors can buy, why exhibitors should give up their theatres to Famous Players or the B. & F. circuit, on a fifty-fifty arrangement, since Famous Players and B. & F. make no investment in these theatres they acquire on this basis?

Certain documents are being read, containing clauses which occasion surprise, and other evidence by way of letters and documents are being read which again occasion one to inquire, why such chances are being taken, the writing of arrangements which clearly suggest a combine; and terms and conditions inequitable to the party of the second part, who is required to conform to these clauses and conditions as therein mentioned?

(Continued on Page 7)

"U.S. Film Magnates Yearly Theatre Scoop from Canada Worth $100,000,000," Reports Daily Telegraph.

The New Film on Broadway

By *Betty Ross*

"SEAS BENEATH," a Fox production, featuring George O'Brien, Marion Lessing, Warren Hymer, Walter C. Kelly.

Mystery ships fighting submarines during the World War here furnish a thrilling, melodramatic yarn that reminds one of Edgar Wallace antics on a marine background. Although this story is based on Admiral Gordon Campbell's book, "My Mystery Ships," it is not a picture to be taken very seriously, as far as war activities are concerned. No mystery ship could ever have survived such combinations of circumstances.

As a theatric melodrama, punctuated with comedy, "Seas Beneath" is splendid film fare. If you happen to belong to the navy, it's a real treat, but land-lubbers find it worth seeing too.

George O'Brien, as Commander Robert Kingsley of the United States Navy, is skipper of a mystery ship which eventually puts into a neutral port. But German U-boat officers succeed in gaining admittance there too. Marion Lessing plays Anna-Maria Von Steuben, a German agent, who tries to have her brother's submarine sink the American ship. One of the American officers, however, during his revels on "shore leave," gets drugged, and misses his ship. He sets fire to a German vessel, and immediately shot, but the damage has been done.

A "panic" crew surrounds Commander Kingsley. Many get off their ship in a boat, while others dive into the sea. With his special crew, Kingsley awaits the submarine. But when the time comes for sinking the submarine, the mystery ship is successful with but one shot!

This picture has all the elements of fine entertainment. George O'Brien is commendable as the Commander; Walter C. Kelly scores as Mike Costello, who takes war as a good joke. Henry Victor is convincing as the German submarine commander. Compelling scenes of submarines and ships, excellent photography, and a fine cast add to the dramatic content of this film.

* * * *

"DAS MAEDEL VON DER REEPERBAHN," a German talking picture with music. Produced by Sonor Film Company. Directed by Karl Anton; from the story by Benno Vigny. Music by Willy Engel-Berger. Featuring Hans von Schlettow, Olga Tschekova.

Here is a morality play, with a simple story woven about elemental emotions. It is played with distinction by an all-German cast, who lighten it with several tuneful songs. To one who understands the dialogue, the action does not seem dull nor lagging.

The four characters in this play might allegorically be called: Wife, Husband, Spirit of Evil, and Conscience. The Reeperbahn is the gay, white way of Hamburg, where many scenes are laid.

The Husband, Uwe, is a crude, simple man who manages a light-house with his docile Hanna, the Wife. With them lives Jens, a sombre mute, whom Uwe befriended during the war. A wreck on the island washes up the body of a girl. This is Margot, the girl from Reeperbahn, who kindles the emotions of the keeper of the light-house.

Uwe responds in kind, and takes her to a Hamburg cabaret. Finally the trusting Hanna is aware of the triangle and orders Margot to leave the house. The husband decides to go away with her, and begins to pack, when the light fails. Hanna is trying desperately to restore it, when Jens tries to make her understand what is going on between Uwe and Margot. In an effective climax, Jens is killed. The husband rushes back in time to save Hanna and repair the light.

Ray Presents

(Continued from Page 6)

FREDERICK RUSSEL (BUD) LENNON, purchaser of film for Exhibitors Co-operative told counsel that he had spent twenty-five years in the Film Industry, he had been an operator, an exhibitor, a salesman, a buyer, "everything to a furnaceman," said "Bud."

"What is your experience in trying to get pictures from exchanges for your members," Mr. Heighington asked, whereupon "Bud" answered directly and positively, "My experience when buying pictures for any theatre in opposition to Famous Players, or any part or subsidiary thereof, is that we cannot buy these pictures until Famous Players have sanctioned that we get them. That I know definitely."

Adam Bailey, of the Cum-Bac, was called, he was one of the "fortunate" exhibitors, according to his testimony. He had no difficulty securing pictures, so he said, and he did not mind playing fifth run. He got his business through advertising; and yet Bill was the President of the Exhibitors' Co-operative of Ontario.

He was at various times instrumental in helping to organize exhibitors' associations for protection. He, at one time, tried to get Oscar Hanson to form an Independent exchange, and was willing to invest $5,000 *in same.*

YOUR editor was present at the meetings; and the only reason the exchange did not go through, was due to the fact that "Billy" Summerville thought it looked good enough for him to handle with George Jeffries of Preferred Pictures, alone!

Bill Bailey testified that he was only interested in forming this Exchange to make money, not as a protection for the security of product.

According to his evidence he certainly has been a lucky exhibitor, which makes your editor wonder why he so often expressed himself as wanting to "punch" Arthur Cohen in the nose, and Col. John Cooper also; and why he always used such strong language against those whom he thought were conspiring to break up the Co-operative?

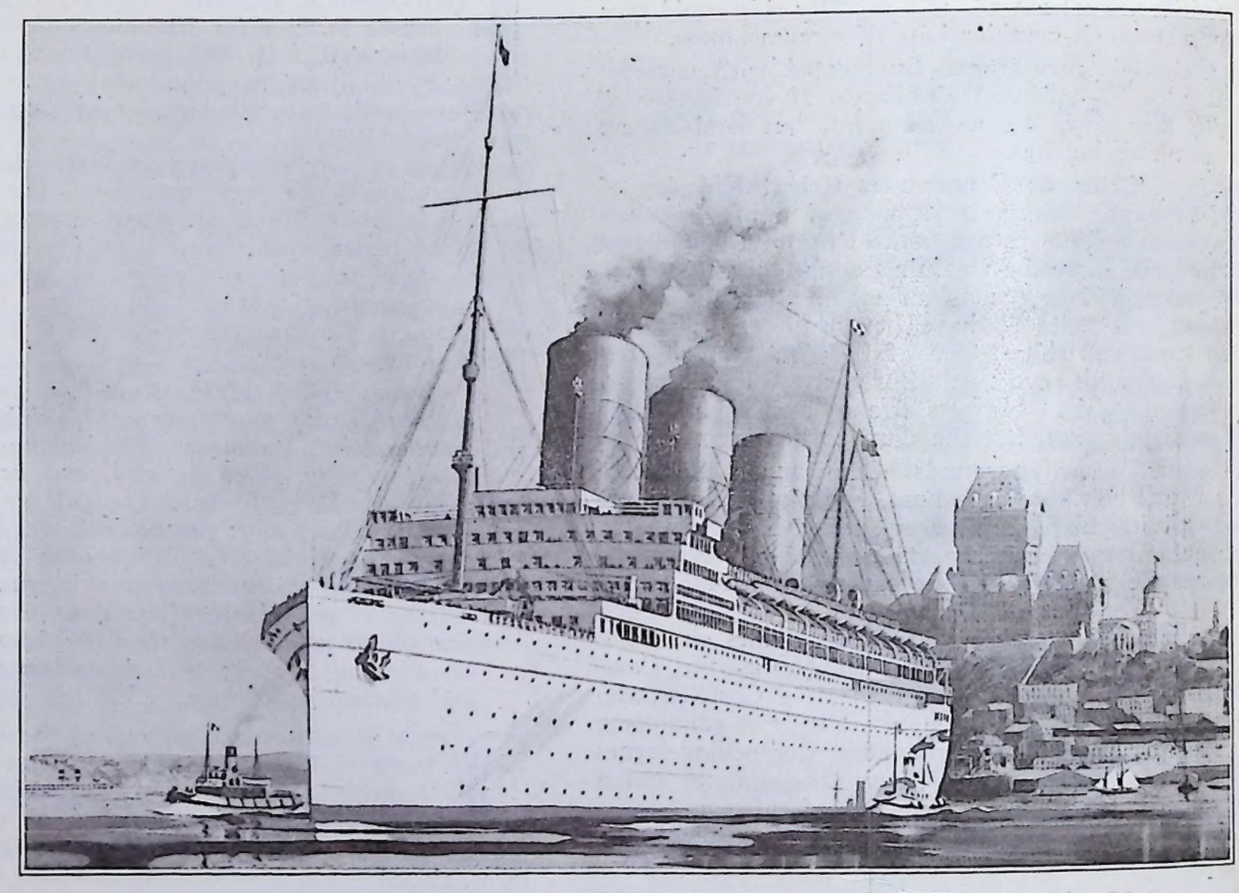
NO EXHIBITOR, to The Digest's knowledge, has voiced his opinion in stronger language than "Bill" Bailey about certain officials in the Royal Bank Building, and certain Exchanges. He always appeared to have a grievance; and he was never backward about talking about it, not only so that we, who listened could hear him, but at the City Hall, the Parliament Bldgs., at Queen's Park, and at Ottawa!

We saw nothing in that courtroom to frighten Bill Bailey into giving such meek evidence, but nevertheless Bill Bailey was certainly not himself. You could hardly hear him! Instead of his usual roar of protest, he bleated like a lamb. Adam was the one bright spot in two gloomy days for Famous Players.

"U.S. Film Magnates Capture of Canada Should Hold Warning for Rest of Empire" States Toronto Daily Telegram.

On the

OCEAN, *too*



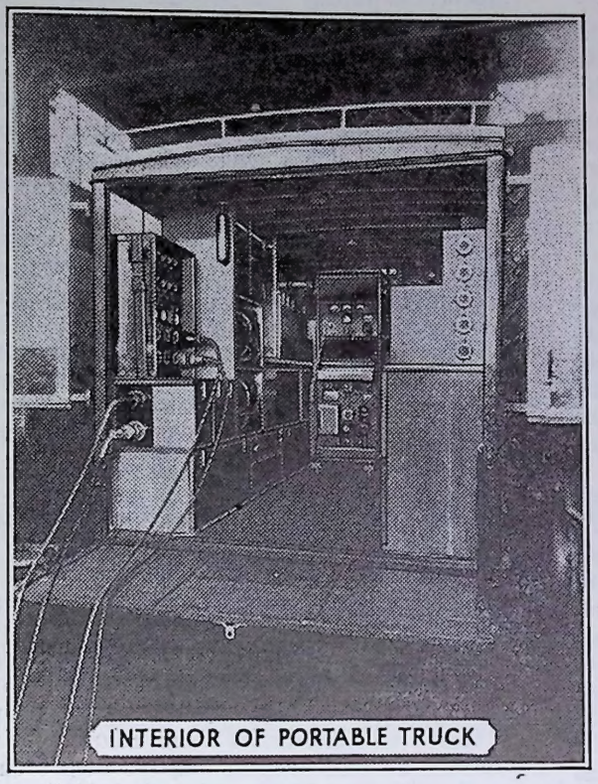
Empress of Britain

equipped with

Northern Electric

SOUND

SYSTEM


INTERIOR OF PORTABLE TRUCK

CANADA TO RECORD OWN NEWS REELS

At last the numerous technical difficulties which, until recently have stood in the way of the use in Canada of Sound and Talking Picture recording equipment, have now been removed.

Canada is now to have the same facilities as other countries, in the possession by the Associated Screen News Limited, of a number of Portable Sound and Talking Picture recording trucks, which will "cover" the principal news events on Canadian territory, for showing on Canadian screens.

ANOTHER triumph to the high quality of the "Voice of Action" Sound equipment is shown in its selection as the equipment for Canada's Palatial Challenger, the Empress of Britain—The New Canadian Pacific Steamship liner.

Over land or sea the "Voice of Action" reigns supreme. It is now installed in 7500 theatres throughout 55 countries of the world.

RESEARCH PRODUCTS SALES DEPARTMENT

637 CRAIG STREET WEST

MONTREAL

Northern Electric SOUND SYSTEM

The VOICE of ACTION

Western Electric in U. S. A.

Government Investigation Famous Players Canadian Reveals the Habits of An Octopus

"Heads I Win and Tails You Lose"--The Famous Players Offer for Exhibitors' Theatres!

THE GOVERNMENT'S INVESTIGATION of the Famous-Players Canadian Corporation and its subsidiaries is now proceeding with public hearings in Court 5, at the City Hall, Toronto. The evidence discloses a policy of doing business which certainly does not reflect any glory upon the Industry of Motion Pictures; and recalls to mind, some of the accusations directed against the Standard Oil Company when brought to trial in the U. S.

Exhibitors are testifying as to the methods employed by the Famous-Players Canadian Corp., to establish its monopoly in Canada; and these methods, although they embrace a variety of forms, appear to be similar in their general application of aggression!

IT HAS been said, "those whom the gods destroy they first make mad," and it looks very much as if Famous Players Canadian Corporation has gone completely mad; and is destined to destroy itself with the aid of those who assume the attitude of gods. We shall see a decided decline of power; and a loss of its dominant position hitherto held by Famous Players.

It cannot live these disclosures down, regardless of the verdict rendered, for the public reading the headline stories in the press, reading what this company has been doing to theatre owners, who were endeavoring to earn a livelihood in the pursuit of their business, will always look with suspicion upon the business policy of Famous Players Canadian, and not only be inclined to keep their patronage away from this company's theatres, but to have as little to do with this company as possible.

Hearing the evidence, one is not surprised that the absorption of this company by Paramount-Publix was arranged by certain of its officers and directors.

ONE is not surprised that in direct violation of a prospectus, which solicited the sale of shares in order to retain Canadian control, those who held the voting rights of the shares thus sold under this promise, deliberately broke their Trust agreement, that the Famous Players Canadian should remain under Canadian Control for a period of ten years; and gave the control to Paramount-Publix.

ARROGANCE alone would have encouraged those officers, concerned in the Americanization of Canada's dominant theatre chain, to disregard the protests of about 800 minority shareholders, voiced in the strongest language and opposed in organization to the deal!

Arrogance alone would have inspired one of the trustees to vote for a sale of the Famous Players Canadian to his own company.

Arrogance alone would have ventured to turn down a cash offer of $75.00 a share from the Gaumont British, using as an excuse the American-control of Gaumont British, to later sell to the Paramount-Publix, an American company.

ARROGANCE alone would have sought to Americanize the Gaumont British through the press, in order to inspire a public sympathy; and through such a subterfuge disguise the real issues involved; and gain time to hand over the company to Paramount-Publix.

Arrogance alone would have made it possible for Adolph Zukor to retain $8,000,000 which the Canadian company was forced to pay to Paramount-Publix for the control of Famous Players, when Zukor sought to secure this control back.

Arrogance alone would have dared to offer four shares of Paramount-Publix for five shares of Famous Players, rejecting a cash offer from a Canadian syndicate of $60.00 a share!

ONLY arrogance would have braved the criticisms of the press, including Canada's leading financial publications, which openly denounced the deal as unfair to the shareholders who were left "holding the baby," when the other manipulators of the deal had already sold out!

Was it arrogance, or was it a sense of security? What "strings" could Famous Players directors, who were involved in this deal, pull to leave them free from investigation and prosecution?

Was it that this company had grown accustomed to having its own way so long, that it was confident it could continue to run its business, contrary not only to the ethics of fair business, but contrary to the laws of Justice, of law and order?

A FEW more years, and it would have been a Famous Players Canadian Film Industry in Canada, with the control so solidified; and Canada so veined with this company's subsidiaries, that no independent exhibitor or distributor would ever have ventured to compete with Famous Players, or oppose its dictation!

The independent territory was slowly, but surely narrowing. All distributors were paying toll to Famous Players; and exhibitors were actually being stampeded, through a "fear propaganda," to turn their theatres over to the Famous Players, for the privilege of securing a "crust of bread."

AND then what happened? Greed, more voracious than ever, stepped into scene. The directors, once united for each other's protection and prosperity, not satisfied with the fortunes they had already made out of Famous Players, began to plot and counterplot for a "big killing," and perhaps it was a "big killing" for I. W. Killam when he turned his shares over to Adolph Zukor, breaking his Trust Agreement, and betraying the Minority Shareholders, a large percentage of these, women, who thought their investment safe in a Canadian enterprise.

Perhaps it was a "big killing" for Adolph Zukor to have secured $8,000,000 just a year previously for giving up his control; and then to have secured this control back by giving the Canadian shareholders Paramount-Publix shares in an unfair exchange for the shares they had purchased in the Canadian company.

A "BIG KILLING" indeed, is the killing of Famous Players Canadian Corporation, for what Canadian will remain interested in a foreign company which has a policy, according to the allegations made by Canadian theatreowners in the government investigation, directed toward driving Canadians out of business by means mostly expressed as "unfair."

At last the Independents get Justice, behold Longfellow's "Retribution," in fulfillment. "The mills of the gods grind slowly, yet they grind exceeding small: Though with patience He stand waiting, with exactness He grinds all!"

New Empress of Britain Equipped Northern Electric Sound System

CANADA'S greatest floating palace, the new Empress of Britain, now being rushed to completion on the Clydebank, is to be fitted with a complete Sound and Talking Moving Picture projection equipment, second to no installation on hand, and with the added features which a life of Marine Globe trotting renders essential.

The selection of the Talking Picture equipment for the new Empress was not a haphazard last minute decision, since for many months past executives of the Canadian Pacific Railway Company and the Canadian Pacific Steamships Ltd., in association with sound engineers of the Associated Screen News Ltd., have carried on careful investigations into the "pros" and "cons" of the case. They have tested and experimented with many makes of sound picture equipment, and only after subjecting the various systems to every known condition which it is likely to experience on any one of the seven seas—in actual practice — did these executives finally reach a decision, and selected the Northern Electric Sound System because of technical advantage and of the fact that in any one of fifty-five countries of the world a special service organization will be at hand in case of accident to the equipment—a fact that weighed heavily in favour of this Canadian manufacturer's product.

THE EMPRESS OF BRITAIN adds another to the 7,500 installations of this particular make of equipment which have been made to date by the world-wide associate companies of the Bell Telephone System in whose laboratories sound pictures were developed four years ago.

The equipment which has been specially designed to fit the requirements of the great ship, and manufactured in the Montreal plant of the Northern Electric Company, is being shipped via S.S. Minnedosa to Liverpool, England, where engineers of the English Associate Company will install it.

"A SPECIAL projection booth fitted with two large projection units which may be operated off the ship's dynamos, has been incorporated in one wall of the concert room on one of the upperdecks, in the other wall is a specially designed sound projector which occupies the minimum of space and is hidden by an artistic covering in front of which the movable sound-porous screen is readily hung when a performance is to take place. Passengers may thus recline in comfort, while the latest London, Paris or Broadway hit entertains them from the screen. Their journey round the world may be made more interesting by illustrated lectures on the places, customs, and people of the countries to be visited, so that their observation may be sharpened, and the most made of the opportunities such a world tour presents."

Industry Honors Laemmle On Silver Jubilee

This February is one of the most important months in the life of Carl Laemmle, President of Universal Pictures Corporation. It is also an important month in the life of the moving picture business itself. It is so important that the entire moving picture business is celebrating. The thing they are celebrating is Carl Laemmle's Silver Jubilee — his twenty-fifth year in moving pictures. Of all the men who were prominent in the hectic affairs of moving pictures of twenty-five years ago, Carl Laemmle is the only one who is today actively in charge of the company which he established. Furthermore, his is the only company of that far-off day which is still operating independently, unmerged and unsubsidized. In another year Universal itself will be twenty years old.

Canada To Record Own News Reels

AT last the numerous technical difficulties which, until recently have stood in the way of the use in Canada of Sound and Talking Picture recording equipment, have now been removed.

Canada is now to have the same facilities as other countries, in the possession by the Associated Screen News Limited, of a number of Portable Sound and Talking Picture recording trucks, which will "Cover" the principal news events on Canadian territory, for showing on Canadian screens.

THESE "Sound Trucks" as they are known in the trade, which are being supplied by the Northern Electric Company, are fully equipped with recording apparatus for Sound and scene and are unusually flexible, in that they may be rushed from place to place and used at a moment's notice on either inside or outside locations. The Canadian-made records of Canadian events will rank in quality of Sound and photographic technique with anything which has hitherto left the studios of a foreign country—in fact they should far exceed in beauty and news value, any films which have so far reached the Canadian screens, since the operating staffs in charge of these trucks will have a better understanding of the subject they are covering and will appreciate the artistic possibilities and historic value of the location or the subject event they are covering.

THIS is an excellent opportunity for a Canadian organization to demonstrate to the film world what the Canadian people want and incidentally that when such is not forthcoming from established sources, she is very well able to create for herself the type of pictures which her people demand. The Associated Screen News Ltd. may be relied upon to do just this and do it well.

The educational possibilities of the case are not overlooked either. It is being very definitely felt, and unhesitatingly expressed in many influential quarters, that the Canadian screen is a powerful agent in the education of both the younger and elder elements of our own National Society and of the new comers and visitors to our country; in the past and present accomplishments of those who have made and still are making the great Dominion—not only so, but from the point of view of propaganda, these Canadian-made films, going into other countries will do much to correct the false impression of Canada and Canadians which has been created by pictures which have too often lacked truthfulness in their portrait of our national character.

The Associated Screen News Limited in the person of Mr. B. E. Norrish, its energetic and progressive Managing Director, is to be most heartily congratulated upon this far-reaching step.

Vaudeville Back at Loew's, London

It is stated that vaudeville will return to Loew's Theatre, London, Ont., on February 16th. The bills will change Mondays and Thursdays, and negotiations have been completed for three days of R.K.O. vaudeville and three days of Loew's talent. The house orchestra will return to the theatre.

SIX more houses are being wired by Northern Electric for sound pictures, viz., Opera House, Liverpool, N.S.; Strand, Calgary; Capitol, Simcoe, Ont.; Cinderella, Hamilton; Capitol, Charlottetown, P. E. I.; and Royal, Fort William, Ont. These will all open with Sound in a short time.

Toronto Theatres

LOEW'S—Manager Jules Bernstein—Norma Talmadge and Conrad Nagel in the United Artists' production, "Du Barry, Woman of Passion." This picture deals with the story of a poor French Milliner, Norma Talmadge, who loves the luxury that she has been denied. She falls in love with Cosse de Brissac, one of the King's Guards, Conrad Nagel, but when the King of France, fascinated by her beauty, asks her to become his favourite she renounces the love of de Brissac. The young man is imprisoned, as the King will tolerate no rivals, but he escapes and becomes a leader of the revolution. He is captured and sentenced to be shot, but is saved by Du Barry who opens the palace gates to let the revolutionists into the palace grounds. Du Barry is tried before the tribunal of the revolution and condemned to die, her lover not being able to save her, goes to his death also. Miss Talmadge makes a fine comeback in this picture, and has an extremely good voice for the talking pictures. The costumes are exquisite, and it is excellently directed by Sam Taylor.

UPTOWN—Manager Tom Daley—A First National Picture, "The Lash," with Richard Barthelmess, Mary Astor and Marion Nixon. The story takes place in California in the year 1850. Richard Barthelmess is the young, native-born, Californian who resents the rule of the conquering Americans. He becomes the outlaw, El Puma, who robs the rich to help the poor. In the end he escapes to Mexico with his childhood sweetheart, Mary Astor. There are some fine scenic views, and the cast is a very able one.

TIVOLI—Manager Jimmy Lynch—"Kismet," a First National Picture, starring Otis Skinner with Loretta Young. It is adapted from the stage play of the same name. It is the type of picture that can, quite correctly, be called "different." Otis Skinner's acting as Hajj, the beggar, is the centre of attraction throughout the picture, and the spotlight is on him continuously. His acting is excellent, although he does not get a great deal of support from the rest of the cast. Loretta Young, as Marsinah, Hajj's daughter, has a very small part. The picture is directed by John Francis Dillon.

IMPERIAL — Manager H. V. Knevels — "Scandal Sheet," with George Bancroft, Clive Brook, and Kay Francis. It is essentially a newspaper story. George Bancroft is the hard-hearted managing editor of a paper, and irregardless of anyone or anything, he prints all the scandal he can get. The story is rather far-fetched, and therefore hard to credit, as Bancroft is so pitiless that he publishes a scandal about his own wife, who is the apple of his eye. He kills his wife's lover and is sent to prison, where he edits the prison paper. Bancroft is admirable in his part, and Clive Brook does a very clever bit of acting as the third corner of the triangle. It is a Paramount picture, directed by John Cromwell.

SHEA'S—Manager Jerry Shea—Bert Lytell in "Brothers." It is a dual role picture. It is the story of twin brothers who were adopted when babies. One is adopted by wealthy people, and becomes a prominent lawyer; the other, adopted by poor people, earns his living by playing the piano in an underworld cafe. The poor brother is arrested for a crime that his twin committed, and is defended by his lawyer brother. The heroine is Dorothy Sebastian. The picture holds the interest of the audience throughout, and the theme is highly emotional. A Columbia production.

Clement F. Chandler, New Columbia Executive

Clement F. Chandler, well known advertising and publicity executive, has been appointed advertising manager of Columbia Pictures. He replaces Lou Guimond, resigned. The new executive assumes his duties immediately, under the supervision of J. H. Gallagher, Director of Public Relations.

Mr. Chandler comes to Columbia with an extensive background of experience gained in the publicity and advertising fields. Chandler entered pictures several years ago as advertising manager with the Essanay Company. Following this he was appointed director of advertising and publicity for First National.

Specials That Are of Special Benefit To You

PROJECTION TEXT BOOKS—

Richardson - Projection 1 and 2, $6.50. Sound, $5.25. All Three Postpaid, **$11.00.**
Meihling, Sound Projection, Postpaid **$6.00.**
Cameron's Projection, 4th Edition, Postpaid, **$6.00.**
Caemron's Motion Pictures with Sound, Postpaid, **$5.00.**
Cameron & Riders Sound Trouble Shooters Manual, Postpaid, **$7.50.**
Cameron's Encyclopeadia on Sound, Postpaid, **$3.50.**

FIRE EXTINGUISHERS—

Pyrene, one quart, Pump type Carbon Tetrachloride, Regular $14.00—Special, **$11.90.**

CARBON SAVERS—

Steel sleeve with 2" stem with set screw. An excellent saver that gievs good contact and everlasting. 8, 9, 12 and 13mm sizes, each **$1.00.**

CELCO REAR SHUTTERS FOR SIMPLEX—

An excellent enclosed rear shutter that cuts off 62% of the intense heat of the reflector arc protecting fire danger, film, parts and lenses. Pair, **$100.00.**
Where bar type handle for framing has to be replaced by the rotary type framing handle, add, Pair, **$50.00.**

PROJECTION EQUIPMENT HEADQUARTERS

"Courtesy With Service"

THE COLEMAN ELECTRIC Co. - 258 Victoria St. - Toronto, Ont.

Show Business

(*Special to Digest from Ottawa*)

"The Man Who Came Back" has given the Ontario Board of Moving Picture Censors no end of worry. The feature was recalled several times for special consideration but is now finally O.K. and ready for the public eye.

"Young Woodley," the B. I. P. special, also came near the danger line from the viewpoint of the Ontario censors, but was passed with the proviso that it was not suitable for juveniles.

Talking serials have become popular among the picture fans of Ottawa and still another local house, B. F. Keith's, has been added to the list of those presenting chapter stories with Manager Joe Franklin booking "The Indians Are Coming," a Universal release.

"No Limit," starring Clara Bow, has just played the R-K-O Capitol, Winnipeg, this being the first Canadian run. Elsewhere in Canada, the Clara Bow picture is more or less on the shelf pending the outcome of the latest mix-up. It is interesting to note, however, that the Manitoba Board of Moving Picture Censors passed "No Limit" as a "G" picture for family patronage.

The theatre business in Nova Scotia has been prosperous judging by the report of the Provincial Government with reference to the amusement tax. This shows that aggregate attendance during 1930 was 6,100,000, or 1,200,000 more than in 1929. Several handsome new theatres have helped to swell the year's total.

Tragedy stalked in the home of Harvey Hunt, assistant manager of B. F. Keith's Theatre, Ottawa, when his father, William A. Hunt, suddenly expired although apparently in good health. Death occurred on the very day of his appointment to a new Civil Service post.

Property on Rideau Street, Ottawa, known as the Hastey Block, has been acquired by the local syndicate made up of three well-known independent exhibitors for the erection of a theatre to compete with the proposed new Princess Theatre. The syndicate comprises P. J. Nolan, owner of the Avalon, Roxy and Columbia Theatres; Don Stapleton, of the Centre, and Donat Paquin of the Francais and Laurier Theatres. The Princess is to be operated by A. H. and S. Coplan, Gordon Fillman and Tom Moorehead, the latter having a chain of independent houses in Western Ontario. Announcement is made that both projects will be started immediately.

Al. Ritchie, supervisor of a group of Famous Players' theatres in British Columbia, with headquarters in Kelowna, has been appointed manager of the new Capitol Theatre in Sudbury, Ontario, by Famous Players. Frank Gow, formerly of Vancouver, B. C., succeeds Ritchie as B. C. supervisor. The opening of the Sudbury Capitol was supervised by Jack Allen, regularly manager of the Capitol Theatre, at Kitchener, Ontario.

The women of Manitoba crave brutality with their talking pictures, judging by the resolutions adopted by two women's organizations of the Province.

In pressing for the abolishment of the lash for those convicted of robbery and other crimes on the ground that it was "barbaric punishment," one society adopted a motion urging that "sound films be taken to record the screams of these convicts being lashed by the court's orders."

This immediately led to the adoption of the following resolution by another local women's organization: "That sound films be made of the screams of these convicts' victims when they are being shot and maltreated by these thugs and let the public judge both sides."

Hon. J. A. Merkley has announced that the Saskatchewan Government will transfer the control of theatres within the Province from the jurisdiction of the Provincial Secretary to that of the Ministry of Railways and Industries. Members of the new Saskatchewan Motion Picture Exhibitors Association are objecting to the proposed change on the ground that they do not wish to be classed with factories, railways, canals and whatnot in legislative matters.

The Garrick Theatre, popular independent house of Winnipeg, had a big run of three weeks with "Whoopee," concluding January 31.

Two of the leading Winnipeg theatres had British features during the past week, "Atlantic" at the Bijou, and "Alf's Button" at the Province.

Fox To Make 72 Feature Length Films in 1931, Sheehan Announces

Production of 72 feature length productions in Hollywood during the next twelve months was announced yesterday for the Fox Films Corporation by Winfield Sheehan, vice-president and general manager. Of this number 52 will be talking pictures in English and 20 will be in foreign languages.

Centre of all production, Mr. Sheehan said, will be in Hollywood, indicating that the Fox corporation will not make any foreign productions abroad.

Completion in February of nine pictures started this month will wind up the 1930-31 program, and work will start immediately on next year's production.

Charles Howarth Dead

Charles Howarth, proprietor and manager of the Red Mill Motion Picture Theatre, Yonge St., Toronto, Ont., died in his seventy-first year. Surviving him are his wife and daughter.

Mr. Howarth was born in Sheffield, England, and was a noted tenor soloist and vaudeville actor. In 1904 he came to Toronto with the Sheffield Choir, and decided to remain in Canada. He became manager of the Red Mill, one of the first movie houses in Toronto, and later became owner of the theatre.

Round About the Studios

A new camera study of the charming Eleanor Boardman, to be seen next in "The Great Meadow," for Metro-Goldwyn-Mayer.

Charles Knox Robinson, actor and playwright, has been signed by Metro-Goldwyn-Mayer to play leading parts. Robinson, a descendant of General Knox of Revolutionary fame, is a graduate of the University of Vienna and has played three years in stock and on Broadway.

He collaborated with Kenyon Nicholson on two plays, and worked as the news observer for the Herald Tribune radio hour over Station WABC.

He is twenty-six years old, and his debut on the Metro-Goldwyn-Mayer lot will mark his first appearance before the camera.

Marguerite Churchill will enact the part of a society girl in "Skyline," Fox picture in whcih Spencer Tracy will have the male lead.

Rowland Brown, who will direct, is also responsible for the story in collaboration with Courtenay Terrett. Another who doubles in brass is John Wray, who wrote additional dialog with Mr. Terrett and also will play a featured role in the film.

Robert Burns, of the Black & Blue blackface team, and George Brent will play principal roles in "Skyline."

John Blystone has been assigned to direct the Fox Film adaptation of the sensational stage success, "Young Sinners."

Universal has announced a change in the title of "Apron Strings," the Broadway play which is being made into a talkie at Universal City. Its new title is "Virtuous Husband." The cast includes J. C. and Elliott Nugent, Betty Compson, Jean Arthur and Allison Skipworth.

Zasu Pitts has been added to the cast of "Gambling Daughters," the Booth Tarkington story which Hobart Henley is directing at Universal City. This splendid cast already includes Conrad Nagel, Sidney Fox, Bette Davis, Emma Dunn, Humphrey Bogart, Bert Roach, Charles Winninger, Slim Summerville and David Durand.

United Artists will release "The Front Page," which Howard Hughes, producer of "Two Arabian Knights" and "Hell's Angels" for that company, is now making in Hollywood at the United Artists Studio, it was announced by Joseph M. Schenck, President of that company, before his departure for Hollywood yesterday.

Una Merkel's rich Southern drawl will be an added attraction to future Fox Film productions. Miss Merkel has been signed to a long term contract. Vice-President and General Manager Winfield Sheehan made the announcement following a showing of her first Fox picture, "Don't Bet On Women," in which she is featured with Edmund Lowe and Jeanette MacDonald.

Since she played the leading feminine role in "Abraham Lincoln," Miss Merkel's movie career has been a series of important vehicles. She appeared in "Eyes of the World," "The Command Performance" and "The Bat Whispers."

Johnny Farrell, featured in Pathe's golf series, instructing Kay Hush in an intricate shot.

"Golf—With Johnny Farrell," the new Pathe sports series, is now in the final stages of editing with the first two subjects ready for exhibition. The entire series of six will be ready for theatre screens by the middle of February.

Terry Ramsaye, producer of the series has announced the titles of the individual subjects as follows: "Fore!" "Duffer Swings," "Winning Putts," "In the Rough," "Under Par" and "Getting on the Green."

The script of a melodrama, "Just a Minute!" is now under consideration as the next Bruce Mitchell melodrama to be released by Big 4.

Buck Jones who has just completed Columbia's "Phantom Hoofs" will begin work on his new film, "Fighting Patrol" immediately, under the direction of Ross Lederman. Carmelita Geraghty has been awarded the feminine lead opposite him in this production which is seventh in a series of eight outdoor "Specials" that Jones is making for the company.

Hollywood reports that Charlie Chaplin's "City Lights," due at the Cohan Theatre, New York, February 6, is too funny for words.

P.S.—So there are no words.

Wallace Beery, hero of Metro-Goldwyn-Mayer's "The Secret Six" had to change costumes six times in a day to film a series of scenes in the drama of municipal politics and the underworld. "Gosh!" he said, "a crook has more wardrobe to look after than the Prince of Wales."

James Cruze completed his third Tiffany special, "Hell Bound," an underworld special with a capable cast headed by Lola Lane, Leo Carrilo, Lloyd Hughes, with Gertrude Astor, Richard Tucker, Ralph Ince, Babe Lawrence, Frank Hagney, Harry Strang, Luke Cosgrove and Murdock MacQuarriee, under the direction of Walter Lang, who did such splendid work on "The Command Performance," also a Tiffany feature.

Benjamin Ziedman has been assigned to supervise "The Good Bad Girl," Columbia's forthcoming underworld drama. Written by Marion Orth this de luxe "Special" is a deeply human drama depicting th life of the gangster's "moll." The story offers sensational revelations of New York gang life and is strictly modern in theme. Dorothy Howell is writing the continuity.

Maude Eburne and Spencer Charters are reversing in Pathe's "Lonely Wives," the roles they played in "The Bat Whispers," a recent picture in which both appeared. Then Maude was a servant and had to take orders from Charters. Now the veteran actor portrays the butler in the household of Miss Eburne's son-in-law, played by Edward Everett Horton. Nor, as the officious mother-in-law, is the former Broadway comedienne chary with her commands.

Tom Brady, Pathe's Canadian General Representative, visited the Home Office this week to consult with General Sales Manager E. J. O'Leary. Brady reported that "Sin Takes a Holiday" had just closed a record run at the Imperial Theatre, Toronto. This feature and "Big Money" were sold last week by Brady to Famous Players for their entire Canadian circuit.

Lester Vail, Joan Crawford's new leading man, who will be seen opposite the star in Metro-Goldwyn-Mayer's "Dance, Fools, Dance."

First of "The Imperial Eight"

Goes Over With a Bang!

"Young Woodley," at Uptown Theatre, Toronto, Draws Capacity Business During Week Ending January 31st!

Canadians Want Good British Pictures and "The Imperial Eight" Are by Far the Best England Has Produced!

Regal Films Ltd. is Now Booking the Entire Series, and the Wise Exhibitor Will Act Quick so as to Get Early Dates.

The Imperial Eight

A series of British International Pictures Ltd. Feature Pictures that will prove that England is now producing attractions that will prove Box Office Money-Getters and fill the Canadian public's demand for Good British Pictures.

Murder

A dramatization of the Cosmopolitan Magazine serial story, "Enter, Sir John." A baffling mystery that will defy solution until the final fade-out.

Young Woodley

The Toronto Star critic says: "I nominate 'Young Woodley' as the best picture of the year . . . because it is a faithful transcription of a successful stage play. . .

Middle Watch

The finest comedy-drama Britain has produced. Screened for the delegates to the London Imperial Conference as best British picture.

Suspense

A great stage play; a far greater screen production. The London Film Weekly says: "It's as good in its own way as 'Journey's End.'"

Man from Chicago

A gangster story, with ramifications from London to Chicago. Strikingly realistic with a well worked-out, plausible plot.

The "W" Plan

An entirely new kind of spy story enacted by a cast of outstanding British favorite stars. Produced in an elaborate manner.

Night Birds

A detective story which has received highest praise from Harrison's Reports, which says: "The theme is intelligently and expertly worked out. . ."

The Yellow Mask

Something new. A picture that combines the thrills of the crook drama with the broad humor and melody of a musical comedy.